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The United States Naval Academy Band

MAY 28 2009
U.S. DEPOSITORY

Celebrates 150 Years of Service

FLARE

THE WHITE HOUSE
Washington
February 19, 2003

Congratulations to the men and women of the United States Naval Academy Band as you celebrate your 150th anniversary.

Since your establishment in 1852, you have been one of the world's finest musical organizations. Your professionalism and excellence have entertained and added dignity to ceremonies and events across our country. During this time of great consequence in our Nation's history, your musical talents and patriotism are an inspiration to others, and your dedicated and skilled members continue to serve as proud examples of our great country. I applaud your contributions and ongoing commitment to the artistic heritage of America.

"The Navy's Oldest and Finest Band" is truly a national treasure that Laura and I look forward to enjoying in the years ahead. Best wishes for a memorable celebration.

George W. Bush
President
United States of America

OFFICE OF THE SUPERINTENDENT

I am most pleased to congratulate the United States Naval Academy Band on the occasion of its 150th anniversary of dedicated service to the Naval Academy, the U.S. Navy, and our great Nation.

From the earliest years of the Academy's existence, the Naval Academy Band has been part and parcel of the magnificent history and tradition of this institution. From the thirteen musicians who formed the first band in 1853, to the team of 68 talented professional Navy musicians of today, the band has forged a legacy of excellence unparalleled in our country's history. Every significant event in the life of the Naval Academy has been accompanied by the rich strains of the band's melody, harmony, and usually, the beat of the drum. Indeed, it is scarcely possible to envision an occasion on the Yard that does not include the band, from the annual pageantry of the Army/Navy football game, to the precision of Worden Field dress parades, to the solemn Church Call of the bugler at Sunday Chapel, to the outdoor fun of summer concerts, to the dolorous tones and slow drum-beat of a full honors funeral, the Naval Academy and its band are inextricably linked. I am delighted that this is so, for you personify and demonstrate in a most visible way the highest ideals of our Navy: Honor, Courage, and Commitment.

Throughout its history, the impact of the band has extended far beyond the walls of the Naval Academy. Your support to other military activities has consistently earned high praise and always brings additional meaning to traditional Navy ceremonies. The band has been an exceptional ambassador of the Navy to the civilian community, establishing a vital link between those who wear the uniform and their supporters back home. To many people, the band is their only contact with the military, and you have always led the way in demonstrating the pride and professionalism of the Navy. The band enjoys a most enviable relationship with the local community. Band members have always been outstanding citizens of the local area, active in churches and schools, and giving many hours of off-duty time to worthy charities. Annapolis loves you! The local area's popularity as a vacation attraction ensures the band is highly esteemed throughout the land, and indeed, throughout the world.

VADM Richard J. Naughton
Superintendent
United States Naval Academy

The Naval Academy Band is touted as "the Navy's Oldest and Finest." I wholeheartedly concur with this assessment. I want to personally thank you for all that you do and all that you mean to the Naval Academy family. Best wishes for 150 more years of success!

Sincerely,

The United States Naval Academy Band...1853-2003

The United States Naval Academy Band is the oldest band in the United States Navy, the third oldest active duty military band in America, and one of the oldest professional musical organizations in the country. The band was officially founded on November 22, 1852; however, instrumental music on the Naval Academy Yard can be traced back to the establishment of the Naval Academy in 1845. William Hoeke and Tommy Diggins were two of the first Marine Musicians who served during the Academy's early years, but their replacements, John Jarvis (drummer) and William Bealer (fifer), are the most remembered due to their many years at the Academy. The fifer and drummer signaled reveille, tattoo, morning roll call, assembly, meals, morning and evening studies, and sick call. The new Naval School didn't wait long to host its first social event. On January 15, 1846, just three months after the school opened, a naval ball was held. Arrangements were made for the United States Marine Band to travel from Washington, D.C. to Annapolis by barge to provide music for the event.

Midshipman Charles Hunter, who was on duty that day, recorded the band's arrival in the Officer of the Day's journal: "The U.S. Marine Band arrived from Washington and reported for duty." In 1848, Professor Henry Lockwood, instructor in natural philosophy, commanded the Academy's first dress parade, but there was as yet no band. Local civilian musicians were hired for the social occasions, and the fife and drum provided the martial music. Commander Cornelius K. Stribling became Superintendent in 1850, and the Naval School was placed under the control of the Bureau of Ordnance and Hydrography and renamed The United States Naval Academy. Stribling urged the Board of Examiners to provide a source of recreation for the midshipmen and "a more rigid observance of those Military forms and ceremonies, which are so essential in the order and discipline of the Navy." On November 10, 1852, John Pendleton Kennedy, Secretary of the Navy, wrote a letter to Commodore Charles Morris, Chief of the Bureau of Ordnance and Hydrography, requesting a plan for the establishment of a band at the Naval Academy. Commodore Morris issued an order on November 22, 1852, authorizing for the Naval Academy, "a band of music to consist of one master of the band at $18.00 per month, six musicians at $12.00 per month, and five at $10.00 per month."

The person chosen to organize the new unit was **John Philip Pfeiffer**, a former Navy Musician and Bandmaster of considerable reputation. All the musicians selected were enlisted on board the Receiving Ship *OHIO* and by May 10, 1853, transferred from the *OHIO* to the barque *UNION* to sail to Annapolis. On May 17, 1853, Midshipman Edwin H. Dooley documented the band's arrival in the Naval Academy OOD Journal: "At 7:30 the barque *UNION* came to anchor in the harbor, having onboard a 'Band' for the Academy." The first band members included: John P. Pfeiffer, Robert Haas, John G. Pfeiffer, O. Pillarty, L. (S) Reuther (Reuter), Rudn, Stelezer, Strutton, Henry Vierling, Weitzel, and Wurth (Wirth).

John Philip Pfeiffer

At the request of Commander Stribling, Superintendent USNA, one of the band's first performances occurred during the Secretary of the Navy's visit to the yard on October 29, 1853: "The band will be present to receive the Secretary of the Navy and will be ready to play when directed." On May 17, 1860, Secretary of the Navy increased the membership of the band to fourteen members.

At the beginning of the Civil War, the upper class midshipmen were sent to sea, and the remainder of the Naval Academy was transferred to Newport, Rhode Island. The remaining midshipmen sailed to Newport on the *USS CONSTELLATION*. The faculty and staff (including the band members) were sent to Newport on the *BALTIC*. Soon after the band arrived in Newport, Cornetist **Charles Hammer** replaced Pfeifer as bandleader. Hammer served as leader for only three months and was replaced by **G. J. Meyer**. In 1863, **William F. Marshall** replaced Meyer and served until his enlistment expired in 1865. Under his leadership, the band membership increased to include fifteen members, all brass players. Marshall was the first bandleader not listed as an instrumentalist. **Peter Schoff**, a former U.S. Calvary Master Sergeant who served as a bandmaster during the Civil War, was hired to replace him. On July 1, 1865, Naval Academy Band members were transferred to the civil list of Academy personnel. Band members were to be paid from the appropriated funds of the Academy instead of the regular pay of the Navy. The new "Rate of Pay" allowed $528.00 per year for the bandmaster, $346.00 per year for 1st class musicians and $300.00 per year for the 2nd class musicians. Band members who desired to leave the employment of the Academy were required to find their own replacements. Academy officials offered Bandmaster Schoff the same pay that he received in the U.S. Calvary; however,

The United States Naval Academy Band , circa 1860.

the bandmaster's authorized new "Rate of Pay" fell short each month by $36.00. To make up the shortfall in the appropriated money for the band, each midshipmen was assessed 50 cents per month and officers $1.00 each month. Any money left over after paying the bandmaster was divided up equally with all the band members including the bandmaster. The musicians referred to this extra pay as "hop money."

In preparation for the transfer of the Academy back to Annapolis, Bandmaster Schoff was ordered by the Superintendent to box all the band music and equipment. On August 7, 1865, the band boarded the *MEMPHIS* with the Academy Staff, Faculty, and Superintendent along with their families and left for Annapolis. The *MEMPHIS* arrived in Annapolis Harbor just three days later.

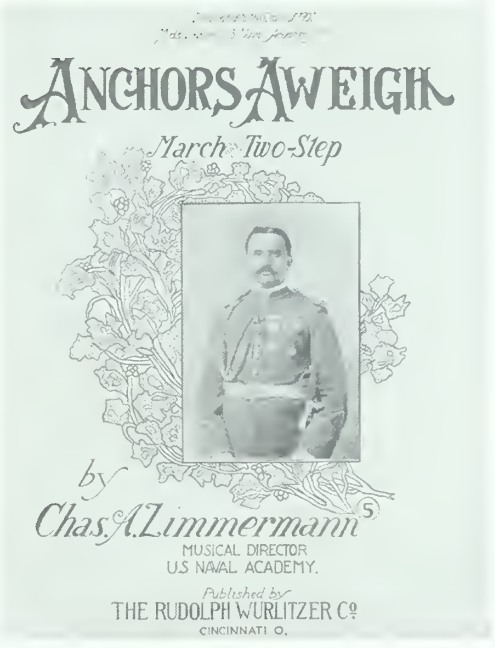
With the Academy back in Annapolis, the new Superintendent, Vice Admiral David Dixon Porter, set about transforming every aspect of Academy life, including the band. On October 14, 1865, Secretary of the Navy Gideon Wells wrote Superintendent Porter authorizing the Academy to increase the size of the band to include "twenty-two musicians, two snare drummers, one bass drummer, one cymbal player and one triangle player." Since its inception, uniforms for the band had been the standard dark blue union frock coat with fourteen buttons, light blue pants with union kepi hat. VADM Porter designed a new uniform for the band that added red facings, plumed hat, white epaulets, and a white leather sword belt with sword. Park Benjamin, Class of 1867, mentioned in his famous history of the Naval Academy what a grand impression the new band uniform had made with members of the brigade of midshipmen.

"Even the band, which hitherto had been a small, dispirited collection of serious individuals attired in coats of ecclesiastical cut, turned up with dingy red, and which had a dreadful habit of inciting incipient mutiny by its insistence in playing some one tune, became under Porter's magic touch greatly increased in numbers, and, headed by a drum major, swung down before the line on parade in a way that aroused the delighted admiration of every youngster in the battalion."

The drum major mentioned was Andrew Denver, called "Old Denver," who was appointed Watchman on August 22, 1856, and then promoted to "Captain of the Watch" on April 4, 1859. He also served as the band's drum major. The uniform that he wore was an impressive costume that was crowned with an enormous roped bearskin hat.

Commodore John Worden became Superintendent on December 1, 1869, and the first Farewell Ball, Midshipmen Color Competition, Color Parade, and Color Girl Ceremony were all initiated during his tenure. The Secretary of the Navy authorized a housing allowance of eight dollars per month for musicians not having quarters within the grounds of the academy on February 10, 1871.

The frequency of hops and balls increased, as it was thought they had a very refining influence upon the young gentlemen. Much importance was also placed on military drill, and dress parades became a daily occurrence; even graduation exercises resembled a dress parade.



"Old Denver"

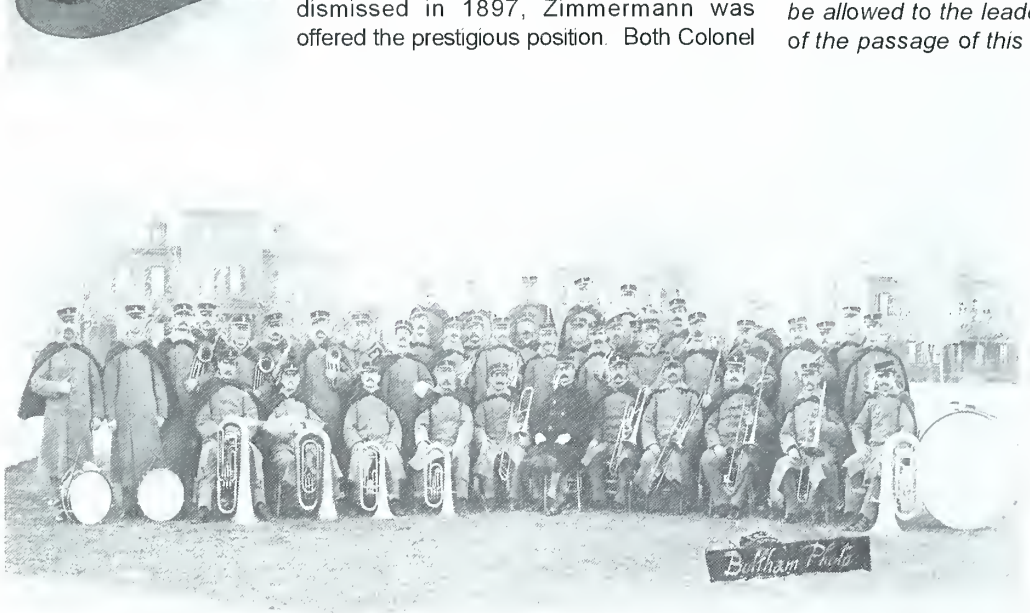
This much activity around the yard created an interest in the institution and prompted quite a few visits from many prominent individuals from Washington, D.C. and Baltimore. The exposure to influential people created an awareness and familiarity of the Academy and its resources. As the nation prepared to celebrate the centennial in Philadelphia, several members of Congress contacted the Secretary of the Navy, George M. Robeson, to request a performance of the band from the Naval Academy. The band would accompany the Columbia Commandery No. 2 of the Knights Templar of Washington, D.C. for a parade on May 30, 1876 in Philadelphia. America's Centennial Exposition attracted over six million visitors, and the "Parade of the Knights Templar" drew over seven hundred participants, many bands, and thousands of visitors.

During this period, woodwind instrumentalists again performed with the band. The piccolo, flute, oboe, E flat clarinet, B flat clarinet, saxophone, and bassoon all appeared, and by October 1883 the band included fifteen woodwinds. On March 4, 1881 the band accompanied the Brigade of Midshipmen to march in President Garfield's inaugural parade. Four years later, the band returned to Washington, D.C. to participate in the dedication ceremony of the Washington Monument on February 21, 1885. On March 4,1885, the band marched in Grover Cleveland's Inaugural Parade.

Upon Peter Schoff's retirement on March 1, 1887, **Charles Adam Zimmermann** became the sixth bandmaster at the Naval Academy. At age 26, he still is the youngest person to become leader of the Naval Academy Band. Joining the band as a 3rd Cornetist on July 1, 1882, he also performed on the violin and cello. For three years prior to joining the Navy, he attended the Peabody Institute of Music in Baltimore (the city of his mother's birth), and is considered a distinguished graduate of that institution. Zimmermann's father had been a band member since June 20, 1859 and young Charles was born while the band was stationed with the Naval Academy in Newport, R.I. He was a musician of exceptional ability. Not only did he direct the band, but he also led the Midshipmen choir and started the Midshipmen theatrical club "The Masqueraders." Additionally, he played the organ at St. Mary's Catholic Church in Annapolis.

During his career, he dedicated a march for many of the graduating classes at the Academy. His work with the Midshipmen was so much appreciated that the class of 1889 presented him with a gold and ebony baton. Following their lead, the classes of 1892, 1893, 1894, 1895, 1896, 1897, 1899, 1901, 1902, 1905, 1908, 1909, and 1911 each presented him with a gold medal. He led the band in many performances on the Academy grounds and took the opportunity to tour with the band up and down the Eastern Seaboard, including performances at the Willow Grove Park (1904), Princeton University, Maryland Agricultural College, Deer Park Hotel, Oakland Hotel, Pen-Mar Resort, Cape May Resort, and the Natural Bridge Resort. Conducting a 120-piece dance orchestra for the Grover Cleveland Inaugural Ball (March 4, 1893) in the Pension Building in Washington, D.C. gained him national recognition.

The following year, in 1894, an order was issued prescribing the scarlet coat, blue pants, and **spiked helmet** of the standard Marine Corps uniform for all Navy Musicians, including the Naval Academy Band. By 1898, Fleet Navy Bands had done away with the high-maintenance but impressive Marine Uniform which the Naval Academy Band continued to wear until 1925. When bandmaster Francesco Fanciulli of the U.S. Marine Band, Washington, D.C., was dismissed in 1897, Zimmermann was offered the prestigious position. Both Colonel Charles Heywood, Commandant of the Marine Corps, and Theodore Roosevelt, Assistant Secretary of the Navy, worked to bring Zimmermann to Washington, D.C. The event was a major news story for the Washington Post during that year, and in the end, Zimmermann declined the position and remained in Annapolis. 1903 marked the closure of the U.S. Navy School of Music in Norfolk, VA, and seventeen active duty Navy Musicians from the school were transferred to the Naval Academy to augment the Naval Academy Band, including Bandmaster Pasqual DeSantis. For seven years, Zimmermann had to mold this mixture of civilian and regular navy personnel into a cohesive unit while administering a dual set of standards in areas such as outside employment, disciplinary action, retirement, and medical benefits.



The Band on Worden Field, circa 1910.
Charles Zimmermann is seated in front in the dark coat.

In 1906, Midshipman First Class Alfred Hart Miles approached Zimmermann with a request for a new march. Miles, a member of the Midshipmen Choir and the Class of 1907, told Zimmermann that he and his classmates "were eager to have a piece of music that would be inspiring, one with a swing to it so that it could be used as a football marching song, and one that would live forever." Supposedly, with the two men seated at the chapel organ, Zimmermann composed the tune and Miles set the title and wrote two stanzas in November 1906. This march was played by the band and sung by the brigade at the 1906 Army-Navy Football Game later that month, and for the first time in several seasons, Navy won. This march was "Anchors Aweigh," which was subsequently dedicated to the Class of 1907. It is widely accepted as the official song of the U.S. Navy. Midshipman Royal Lovell of the Class of 1926 wrote a concluding stanza.

Approved by Congress on April 12, 1910:

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, The Naval Academy Band shall consist of one-leader, who shall have the pay and allowances of a second lieutenant in the Marine Corps; one second leader, with the rate of fifty dollars per month, twenty-nine musicians first class, and eleven musicians, second class; and shall be paid from "Pay of the Navy."

"Sec. 2. That the members of the Naval Academy Band as now organized shall be enlisted in the navy and credited with all prior service of whatever nature as members of said band, as shown by the records of the Naval Academy and the pay rolls of the ships and academy; and the said leader and the enlisted musicians of the band shall be entitled to the same benefits in respect to pay emoluments, service as are, or may hereafter become, applicable to other enlisted men of the navy: Provided, that no back pay shall be allowed to the leader or to any member of said band by reason of the passage of this act."

The midshipmen prepared a special tribute in the 1916 Lucky Bag (year book), recognizing Zimmermann's years of devotion to the Naval Academy, which unfortunately he never had opportunity to read. Zimmermann fell ill during the latter part of 1915 and took sick leave to fully recover. Upon his return to duty, he suffered a brain hemorrhage and passed away at the Naval Hospital on January 16, 1916. He was given a full military funeral with midshipmen serving as pallbearers. Classes were suspended so that the entire Brigade could attend. His body was first interned at St. Mary's Cemetery and later was exhumed and transferred to the Naval Academy Cemetery where a handsome granite monument was "Erected by his Midshipmen friends."

1LT Adolph Torovsky

After Zimmermann's untimely death, his assistant leader, **Adolph Torovsky** became the bandleader. Torovsky had joined the band as a Cornetist on January 4, 1892, and had quickly risen to a position as the band's first assistant leader. Born in Bohemia in January 21, 1868, he went to Vienna for seven years as a member of the 26th Hungarian Regiment Band,

Adolph Torovsky leading the Band through the streets of Washington, D.C., for Woodrow Wilson's second Inaugural Parade, March 4, 1917.

playing the cornet, violin and cello. In Vienna, he took the opportunity to study with several prominent musicians including Johann Strauss, Jr. When his enlistment expired in 1891, he traveled to America and joined the Naval Academy Band. Like his predecessor, Torovsky was an accomplished composer. His compositions include "Memories" for the Class of 1918, "Underway," "Navy Blue and Gold" (not the same as the USNA Alma Mater), "Triumphal March," "Our Boys Overseas," "Woodland Whispers," "The Army and the Navy," and "March of the Middies." In 1913, he had become conductor of the St. John's College band; in that position, he composed the school songs "St. John's Forever," and "Faculty March." By 1919, Congress passed a bill that provided for: "One leader, to be a first lieutenant in the Marine Corps; one assistant leader; one drum major; 45 musicians first class, and 27 musicians second class." Torovsky and the band made the band's first commercial recording on June 9, 1920. The record was released by Columbia Graphophone Company with Zimmermann's "Anchors' Aweigh" and Torovsky's own "March of the Middies." The following year he retired from the naval service.

H.J. Peterman, a Navy bandmaster from Washington, D.C., was appointed leader by the Naval Academy Superintendent, Rear Admiral Henry B. Wilson. By 1925, the spiked helmeted uniform looked outdated, and a new uniform was designed that was dark blue with six gold braids down the front with red facings. The new uniforms were similar in design to the U.S. Marine Band, except the Navy coat was dark blue with red cuffs and collar. Six lines of gold braid crossed the chest. In 1931, legislation sponsored by the Honorable Stephen W. Gambrill, Representative from Maryland's Fifth Congressional District was passed which resolved differences in the administration of the U.S. Navy Band and the Naval Academy Band. This amendment provided that the U. S. Naval Academy Band would be comprised of one leader with the pay, allowances, and uniform of a Lieutenant, U. S. Navy; one assistant leader with the pay, allowances, and uniform of a warrant officer, and also raised the membership of the band to include 76 musicians. When Lieutenant Peterman retired in 1932, his assistant director, William Sima, succeeded him.

LT H. J. Peterman

A dance orchestra, circa 1938. William A. Sima, conducting

The U.S. Naval Academy Band, circa 1926. H.J. Peterman, front center.

William A. Sima, best remembered as the composer of the Academy's "Victory March," joined the band at age 18 in 1910. Born in Baltimore, he attended City College and became musical director of the Wilson Theatre at age 15. As the Naval Academy Bandleader, he is credited with several musical compositions including the musical score to the midshipmen productions of "Gangway" and "Cease Firing." In the summer of 1918, he played with Victor Herbert in the "Red Mill" and at the premiere performance at Ford's Theater of "Naughty Marietta."

LT William A. Sima

During a summer midshipmen practice cruise in 1933 somewhere mid-ocean between the Madeira Islands and Halifax, Lieutenant Sima and Midshipmen Collins and Martin wrote the words to the "Victory March" in about fifteen minutes. Lieutenant Sima completed the musical score later, and it was an immediate success with the Brigade. In 1939, the band began broadcasting performances over local Maryland radio stations and also traveled to New York City to represent the State of Maryland at the 1939 World's Fair. Congress again increased the size of the band to 78 members: one leader, pay and allowances of senior lieutenant, U.S. Navy; one assistant leader with pay and allowances of a warrant officer, 14 musicians with pay and allowances of permanent chief petty officer, 19 musicians with pay of acting chief petty officer, 22 musicians with pay of 1st class musician; and 22 musicians with pay of 2nd class petty officer.

LCDR A. C. Morris

Alexander Cecil Morris, a career Navy Musician, became leader of the band in 1946. Born in Manhattan's East Village on January 21, 1889, he was orphaned at age three and grew up at the St. Vincent's School for Boys in New York City. He enlisted in the U.S. Navy on November 17, 1907, and served on board the training ship *USS CONSTELLATION*. Eighteen years later, he was selected to be "third leader" at the newly formed U.S. Navy Band in Washington, D.C., and also held the position as bandleader on board the Presidential Yacht *MAYFLOWER*, serving Presidents Warren Harding, Calvin Coolidge, Herbert Hoover, and Franklin Roosevelt. In 1931, he was promoted to "second leader" at the U.S. Navy Band. His transfer to the Naval Academy Band as second leader came in 1938. Notable events during his tenure include the beginning of a weekly radio show, marching in the WWII Victory Parade, inaugurating the

Live radio broadcast, LT Morris, January 24, 1953

annual tradition of a combined performance of Handel's "Messiah" in the Naval Academy Chapel with the chorus from Mt. Hood College, and the first performance of the band on television. In 1953, Congress amended the law governing the Naval Academy Band to permit the Secretary of the Navy to prescribe the grade of the leader. Lieutenant Morris received promotion to Lieutenant Commander. Congress also established that the proportionate distribution among the ratings of the enlisted men would be the same as in the U.S. Navy Band, Washington, D.C. In August 1954, at the request of the Superintendent, a board of officers selected by the Chief of Naval Personnel conducted an inspection of the Naval Academy Band. This board's report covered every facet of the Band's operation, and recommendations were made to increase the size of the band and provide adequate facilities, musical instruments, and equipment. In March of 1955, nearly all of the band's instruments and equipment were replaced. The value of this material was $35,000 with a majority coming from surplus stocks on hand which were purchased in anticipation of a large expansion for the Korean War. Additional space was acquired to expand the music library and administrative spaces. Mr. Morris retired in March 1955 after 47 years and five months of continuous service and was the first Band Leader to be honored by the Naval Academy as the Reviewing Officer at a Dress Parade. In addition, he was honored by the State of Maryland with Senate Resolution No. 42, congratulating and commending him for his services to the state and the Navy.

In April 1955 **Max E. Corrick** became the 11th Leader of the band. Born in Boone, Iowa in 1919, he enlisted in the Navy in 1939 and served as instrumentalist and assistant leader in the Pacific area until 1943. He also served as Leader of a Navy Unit Band and as an instructor at the U.S. Naval School of Music. Mr. Corrick was transferred to the U.S. Naval Academy Band in 1954 and after his appointment as Leader, was promoted to Lieutenant Commander in October 1957. The personnel allowance of the band was increased to 85 in May 1955. A uniform for ceremonial occasions and dress parades was redesigned and delivered in September 1955. The much needed band facilities improvement lagged far behind the actual needs of the band as noted in the 1954 Inspection Report. Many proposals had been advanced concerning spaces for the band, and nearly every available building in the U. S. Naval Academy was surveyed and studied as a possible site. In 1961, it was decided that the band would remain in Bancroft Hall and designs were submitted to use the area below the 2nd and 4th wing terraces. The total area occupied by the band increased from 5,130 square feet to 7,900 square feet. This is the same space currently occupied by the band. In 1963 the USNA Band Wives Club began offering a one-semester scholarship to Peabody Preparatory School. The scholarship plus an opportunity to solo with the Naval Academy Band was awarded to the winner of a formal audition held at Annapolis Junior High. The first winner was Ralph M. Gambone who eventually became the 23rd Leader of the band. Mr. Corrick died in December of 1965 while serving as Leader of the band, and is buried in the Naval Academy Cemetery.

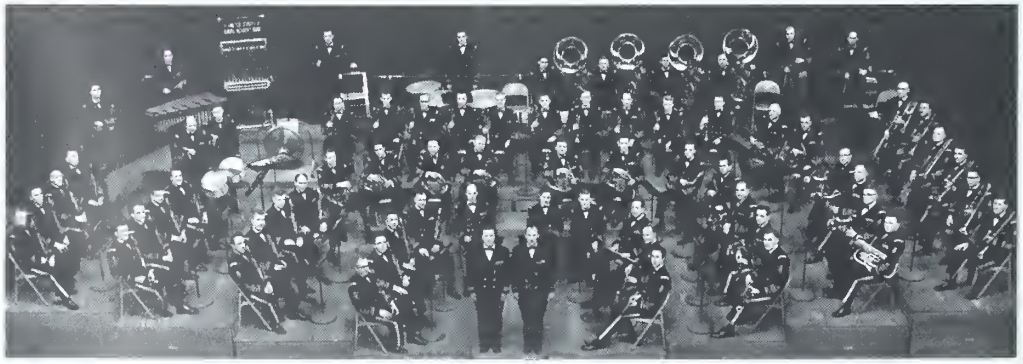
Upon Bandmaster Corrick's death in 1965, the policy governing assignment of band officers to the Naval Academy Band was changed. Officers would no longer be assigned on a permanent duty, non-rotational status. It was felt that the influence of "Fleet Leadership" would be beneficial to the organization. Since 1966, leadership of the band has been determined by the Bureau of Naval Personnel. In the first 113 years of the band, only 11 different men were assigned as leaders. Since 1966, the band has had 14 different leaders.

LCDR Preston H. Turner

Preston Turner, a cornetist, began his musical career in Dallas, Texas and served as the 12th Leader of the Naval Academy

A parade through the streets of Baltimore, 1966.
LT Preston H. Turner, Leader; MUCM Cy Harris, Drum Major.

LCDR Max E. Corrick



The concert band, 1955. LT Corrick (L center) and his assistant, WO Bowers (R center).

Band from 1966 to 1968. His Naval career included duty with bands aboard the *USS TEXAS*, *USS NEW YORK*, *USS KEARSARGE*, and the *USS FRANKLIN D. ROOSEVELT*, instructor duty at the School of Music, West Coast Audition Supervisor, and Leader or Assistant Leader of various Navy Bands, including Assistant Leader of the U.S. Navy Band, Washington, D.C.

Following LCDR Turner was **John S. Surber**, a trombonist with the USNA Band from 1955 to 1960. A native of Peru, Indiana, he graduated from high school in that city and attended Indiana University before enlisting in the Navy in August 1948. During the next several years, he served in unit bands in Yokosuka, Japan, Great Lakes, IL, and Commander, Cruiser Division One, homeported in Long Beach, CA. In 1955 he was accepted as a trombonist with the United States Naval Academy Band, and remained here until 1960, when he received his commission. Among his duties were leader of the Navy's select Choral group, the Sea Chanters, at the U.S. Navy Band in Washington, D.C., Executive Officer of the School of Music, and in May 1968, he returned to the Naval Academy Band as Assistant Leader. He was appointed Leader of the band and promoted to LCDR in March 1969. He was assigned as Commanding Officer, School of Music, in 1971, where he remained until his retirement in 1972. He was the first enlisted member to transfer out of the USNA Band, receive a commission, and later return to Annapolis as Leader.

LCDR John S. Surber

Donald Dean Patterson, a native of Ventura, CA, attended Hartnell College, in Salinas, CA, and enlisted in the Navy in 1945, attending the Navy School of Music, Washington, D.C., before being assigned as a trombone instrumentalist to the Pacific Fleet Band aboard the *USS WASP*. Mr. Patterson was assigned to the Entertainment Branch, New York, and rehearsed for a show tour to the Far East with a special show band. He also served with bands on the *USS ST. PAUL*, *USS ASTORIA*, *USS PASADENA*, *USS SPRINGFIELD*, Commander Cruiser Division 5, and Naval Operations Base, Kodiak, AK. In 1954, he transferred to Seattle, where he was head arranger for the Seattle TV series, "March-On," which won two Peabody Awards as the best show of its kind in the country. He served at the Navy School of Music, Washington, D.C., Band 161 at Naval Base Brooklyn, NY, and Commander Naval Air Atlantic Band, in Norfolk, VA. He was promoted to LCDR in 1968 and served as Assistant Leader of the Naval Academy Band until 1970 when he assumed duties as Head of the Music Branch at the Bureau of Naval Personnel. He became the 14th Leader of the Naval Academy Band later in 1970, a position he held until he was relieved by Ned Muffley in 1971.

LCDR Patterson conducting a Pass in Review on Worden Field.

LCDR Ned E. Muffley

Ned E. Muffley was the Band's 15th Leader, serving in 1971 and 1972. His musical career as cornet soloist began in Allentown, PA at the age of seven. Mr. Muffley enlisted in the Navy in 1949 and after completing the basic course at the Navy's School of Music in Washington, D.C., was assigned to a unit band in Kodiak, AK. During this period he played first chair trumpet for a touring production of "South Pacific" entertaining the people in the Aleutians and Alaska. In 1955 he returned to the School of Music for the Advanced Course of instruction. His classes were temporarily interrupted when he was selected to tour nationwide with the Ed Sullivan "All Navy Talent Show" as Trumpet Soloist with the band. Upon his return to the School, he completed the Advanced Course and was retained on the faculty as rehearsal conductor. After tours in the fleet, School of Music, and the Music Branch, he was commissioned an Ensign in 1965. In 1970, he was again transferred to the Bureau of Naval Personnel as the Asst. Head of the Music Branch of the U.S. Navy. In 1971 he became head of this branch and guided the entire Navy Music Program into accepting women into the Navy Music community.

LCDR Muffley administers the oath of office to the Navy's first female instrumentalist, Heidi R. Hunter.

During his tenure with the band the concert schedule was nearly tripled when he began a series of "total entertainment" concerts which included operas, plays, shows, and thematic concerts. Soloists from the band were encouraged to perform as well as renowned artists including jazz pianists Monty Alexander and Marian McPartland. In addition, "Tidal Wave," USNA Band's first rock combo, and the Navy's first rock group to go on national tour, was formed. Mr. Muffley served as leader of the U.S. Navy Band in Washington, D.C., and retired in December 1978 after serving 30 years.

William J. "Joe" Phillips, a native of North Carolina, enlisted in the Navy as a trombone instrumentalist in 1957 and reported to the School of Music at Naval Station Anacostia. He served with Navy bands at sea and ashore working his way up the ranks. He was advanced to Chief Petty Officer in 1964, promoted to Warrant Officer in 1967, and became the

LT William J. Phillips

Tidal Wave, 1972.

Marching Band on Worden Field, 1973.
LT W. J. Phillips, Leader; MUCM H. Ferguson, Drum Major.

LTJG Phillips and the arranging staff, 1974.

leader of the Commander in Chief Atlantic Fleet Band in 1968. He was commissioned a Chief Warrant Officer 2 in 1969 and shortly thereafter was promoted to Ensign, reporting to the U.S. Naval Academy Band as Assistant Leader. In March of 1972 he became the leader. As leader of the Naval Academy Band, Mr. Phillips proposed to revamp its image and initiated a concept in programming that was new to the band and a departure from its traditional performances and repertoire. Naval Academy Band concerts were totally thematic, complete with scripts and narration using a fifty-five piece band instrumentally capable of any sound from the classics to a lush, studio recording sound. A staff of arrangers and copyists labored endlessly to provide new arrangements, making the programs about 85% original, and vocalists were featured to hold audience interest. This concept increased the Band's popularity and resulted in overflow crowds and the expansion of the band's concert schedule to include open-air concerts at the North Severn Naval Station during the summer, and the need to perform their indoor concerts twice weekly. Vocalist Gayle (Holmes) Slater was recruited in 1973. Known as "The Naval Academy's First Lady of Song," she had a highly successful 20-year career with the band.

In January of 1974, the band's strength was officially cut from 88 musicians to 64, a move that coincided with many economizing measures in the Navy. Navy Music was reconfigured at this time, eliminating Unit bands and creating larger regional bands. In June of 1974, Petty Officer First Class became the entry level for all new members of the Naval Academy Band, School of Music instructors, and U.S. Navy Band to provide equity with members of the Special Bands in the other services. There was a new push on touring in support of the "all volunteer force," and all of Navy Music was put at the disposal of the Navy Recruiting Command. The bulk of the Naval Academy Band's touring was done by the rock band "Tidal Wave." In 1975 consideration was give to the consolidation of the US Navy Band and USNA Band. The Band enjoyed a great reputation at the time and the plan was met with serious resistance from the community, with letters written to the Superintendent of the Naval Academy, members of Congress and the newspaper. The band was invited to march along with 90 midshipmen in the Bicentennial Celebration Parade in Massachusetts, with President Gerald R. Ford in attendance. Mr. Phillips subsequently became Leader of the U.S. Navy Band in Washington, D.C., and has the distinction of being the first officer in the Music Program to achieve the rank of Captain.

The Next Wave in 1977.

CDR John R. Bledsoe CDR Allen E. Beck

John Richard Bledsoe, a native of Miami, FL, began his professional career as a French horn instrumentalist while attending the University of Miami. After enlisting in the Navy in 1958, he was assigned to duties with bands in the U.S. Sixth Fleet and elsewhere. From 1963-67 he performed with the Concert Band of the U.S. Navy Band in Washington, D.C., and served as the band's drum major. Following duty as an enlisted bandmaster in the Atlantic Fleet, he was promoted to officer status and returned to Washington as Director of the Sea Chanters. Subsequent tours of duty included assignments in the Bureau of Naval Personnel and with the Office of Navy Information. Between September 1975 and January 1979 he served as Leader of the U.S. Naval Academy Band in Annapolis, MD. While at the Naval Academy, he instituted the practice of presenting concerts on a regular series basis, with winter and summer seasons. To honor the Bicentennial of the United States in 1976, the Naval Academy Band, in conjunction with the City of Annapolis, founded the present series of summer concerts at the city dock. The tradition of performing the "1812 Overture" at the final summer concert started in 1976 and continues to this day. During the same period, what has become the band's annual "Side-by-Side" concert was begun to showcase the talents of local high school musicians. On September 3, 1976 automatic Musician First Class for personnel assigned to the Naval Academy Band was discontinued. The Naval Academy Band's allowance was structured from Petty Officer Third Class through Master Chief and tour lengths established at four years. During Mr. Bledsoe's tenure there were trips to New York City and San Antonio, performances at a Kansas City Royals home game, a Yankees/Dodgers World Series game, and a joint concert with the visiting Japanese Training Squadron Band. CDR Bledsoe retired from the Navy in 1990.

The musical career of **Allen E. Beck** began in Defiance, OH where he began playing piano at the age of five. Two years later, he extended this study to the saxophone and clarinet. Upon graduation from high school, he was awarded a scholarship to attend the Eastman School of Music, where he majored in music education. A member of the Naval Reserve since 1954, Commander Beck enlisted in the regular Navy in 1957 and was selected for duty as a clarinetist with the United States Navy Band. In July of 1960, he left the band to gain more experience in the Navy Music Program, serving in fleet bands as player and Leader, serving as instructor

The Concert Band, CDR Allen E. Beck, Leader, 1979.

The Electric Brigade, 1979.

The Naval Academy Show Band, 1979

at the School of Music, and working at the Music Branch as Detailer and Material Assistant before his appointment to Warrant Officer in 1966. In 1969, he was commissioned an Ensign and served at the School of Music, U.S. Navy Band, and as Head of the Music Branch. In January 1979, he reported as Leader of the Naval Academy Band, a position he held until 1984 when he became Leader of the U.S. Navy Band, Washington, D.C.

Upon his arrival, Mr. Beck reorganized the Band into musical units consisting of a wind ensemble (from which the Woodwind and Brass Quintets and the Dixie group were drawn), a show band, led by Assistant Leader, CWO2 Doyle Church, and the "Electric Brigade," a rock group. The Show Band and Electric Brigade toured extensively, including Great Lakes tours aboard the *USS LAW*, trips to Guantanamo Bay, Cuba, Puerto Rico, and numerous tours through the surrounding states. The Original Crabtown Stompers performed a concert series at the World's Fair in Knoxville, TN, and the most ambitious trip of all, the 1983 Army-Navy Football Game in Pasadena, CA. The entire USNA Band, including the marching band, wind ensemble, rock band, and jazz ensemble performed concerts in the area in the days preceding the game. These included a concert at Pasadena City College with USNA Band and the Military Academy Band joining forces, "Next Wave" backing up Mr. Alan Thicke on his nationally televised program "Thicke of the Night", and a parade through Pasadena to the Rose Bowl.

Commander Beck continued the annual Side-by-Side concert and rehearsals featuring outstanding high school musicians as guests, but added a guest conductor and clinician, creating a wonderful learning experience for all involved. The Band taped "All Hands on Deck for Bob Hope's All Star Birthday Party at Annapolis," a prime time television special requiring three full days in the rain at Navy/Marine Corps stadium featuring many big television and movie personalities. Other notable performances include the "Guitar Showcase" of 1981 featuring Naval Academy and other Washington area Navy guitarists with guest artist Herb Ellis, and the first Naval Academy Band recital featuring the solo and ensemble talents of members and guests from the Navy Band and the Army Field Band. This remains as the Chamber Music Series.

In 1983, the USNA Band regained its Special Band Status with entry level at Petty Officer Second Class and a return to permanent duty. All members below the rank of Musician Second Class were promoted and the entire band auditioned to keep their position.

Raymond A. Ascione became the 19th Leader in 1984. CDR Ascione, a native of New Castle, PA, received his Bachelor Degree in Music from St. Leo College and his Master of Science Degree in Human Resources Management from Troy State University. During his long and distinguished career, his assignments as a clarinet and saxophone instrumentalist and professional bandmaster included tours with the Naval Academy Band first as an instrumentalist, and eventually as Assistant Leader and Leader. He also served as Operations Officer and Assistant Leader of the Navy Band in Washington DC, Director of the Navy Music Program, and Commanding Officer of the Armed Forces School of Music in Norfolk, VA.

Some milestones include the filming of the concert band performing on the Zimmermann Bandstand for James Michner's "Space," the Original Crabtowne Stompers performances in New Orleans for Mardi Gras, the final Show Band performance at the Bavarian Funfest in Sharon, PA, and the Electric Brigade performance in Bermuda just in time for hurricane Emily. This storm achieved a maximum wind speed of 125 miles per hour, and was the fastest moving hurricane of any known hurricane in the 20th century. There were ensemble changes during this time including the formation of a Tuba/Euphonium Quartet, "Barnacle Bones," (a new trombone quartet), a new Naval Academy Band Jazz Ensemble, (the big band "Next Wave" had been inactive for the past few years), the dissolution of the Show Band "Chesapeake," and the Electric Brigade format change to a ten-piece contemporary music ensemble. Commander Ascione was relieved as leader in 1988 by LCDR John Fluck and retired from 35 years of active naval service in September 1994.

The Original Crabtowne Stompers delight revelers at a Mardi Gras parade.

CDR Raymond A. Ascione

LCDR John D. Fluck

Born in Bethlehem, PA, **John Fluck** began his musical studies at an early age with piano lessons at age seven and arranging and composition at age 15. He enlisted in the Navy in 1958 and attended the Navy School of Music in Washington, D.C. His Navy music assignments took him twice to Japan and to the Armed Forces School of Music, where he served as piano and arranging instructor, rehearsal conductor, and staff arranger. In 1970, he was appointed a warrant officer and assigned as Director of the Naval Air Station Band in Pensacola, FL. He returned to the School of Music as director of the Navy Show Band in 1972 and accompanied the band on two South American tours in conjunction with the Navy's military exercises (UNITAS) with South American allies. Commissioned a lieutenant (junior grade) in 1974, he

was named director of the Navy Band Fleet Support Unit, served as director of the Atlantic Fleet Band, as Assistant Leader of the U.S. Navy Band, and as Assistant Program Manager of the Navy Music Program. LCDR Fluck was assigned as Assistant Director of the Naval Academy Band in July 1987 and became its Director in August 1988. During his brief tenure as the band's director, he presented several imaginative programs, including a big band spectacular, an evening of African-American music, a concert of Asian music, and a joint concert with the Air Force Tactical Command Band. An accomplished arranger, LCDR Fluck's works are well known and have been performed by many of the premier service bands and numerous civilian music groups. LCDR Fluck retired in July 1989 and was relieved by Michael Burch-Pesses.

A native of La Junta, CO, **T. Michael Burch-Pesses** enlisted in the Navy in 1962 and served in Navy bands in Newport, RI; Great Lakes, IL; and the US SIXTH Fleet in Gaeta, Italy prior to being selected as a Warrant Officer. Other assignments include Director of Navy Show Band West in San Diego and Assistant Leader of both the Naval Academy Band and U.S. Navy Band, Navy Band Liaison Officer at the Pentagon, Director of Navy Bands San Diego, Orlando, the US SEVENTH Fleet Band in Yokosuka, Japan, Leader of the Naval Academy Band, and Head of the Navy Music Program.

CDR M. Burch-Pesses

During this time the concert band played the dedication of the Naval Academy's new Bob Hope Performing Arts Center, the Percussion Ensemble was formed, the Original Crabtowne Stompers traveled to and performed for Fleet Week in San Francisco, CA, the Marching Band, Next Wave, and Electric Brigade flew to Key West, FL, for Fantasy Fest, Electric Brigade entertained large crowds awaiting the arrival of President George H. Bush at NAS Bermuda, and the Ceremonial Band played final official departure honors for President George H.W. Bush from Andrews AFB. Incidentally, Electric Brigade performed in Bermuda so often during this time (at least twice per year, for the Navy and SeaBee Balls) that the Bermuda SeaBees made them "Honorary SeaBees" and presented them with Bermuda SeaBee jackets. In 1993 the USNA Band was awarded the Col. George S. Howard Citation of Music Excellence from the John Philip Sousa Foundation, the highest civilian award for a military band. At the time of the presentation, the Naval Academy Band was only the second Navy band to receive the award. CDR Burch-Pesses also led the fight against a congressional push to eliminate all three service academy bands as a cost-saving measure. As in 1975, the band received overwhelming support from the community, local politicians, and retirees. With their help the bill was defeated. CDR Burch-Pesses was relieved by CDR Thomas Metcalf in 1993, and upon his retirement in 1995, was awarded the Legion of Merit, the highest award ever received by a Navy Bandmaster.

A beautiful summer evening at the Annapolis City Dock, 1993.

CDR Thomas E. Metcalf

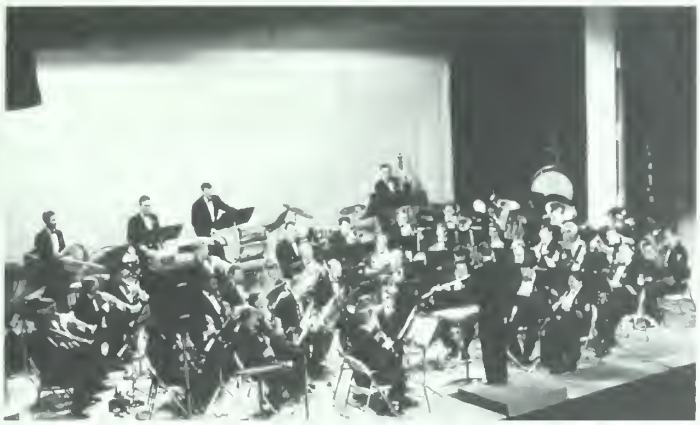
Thomas E. Metcalf, a native of Paducah, KY, enlisted in the Navy in 1967, and graduated first in his class from the basic course of instruction at the Navy School of Music. After tours as a French horn instrumentalist in Navy bands in Great Lakes, IL and Pearl Harbor, HI, he returned to the School of Music and completed the 52-week Advanced Course, graduating early while standing first in his class. During his next assignment as Material Assistant to the Head of the Navy Music Program in the Bureau of Naval Personnel, he was advanced to Warrant Officer in 1975. His first assignment as an officer in the Navy Music Program was Training/Fleet Support Officer, School of Music. While serving as the Director of Navy Band Great Lakes, he was selected as a Limited Duty Officer, and advanced from Chief Warrant Officer to Lieutenant Junior Grade. Subsequent tours included assignments as Executive Officer, School of Music, Assistant Leader, U.S. Naval Academy Band (he administered the playing portion of the audition process in 1983), Director, Pacific Fleet Band, Pearl Harbor, Head of the Navy Music Program, Bureau of Naval Personnel, Music Liaison Officer for the Chief of Information in the Pentagon, and Director, U.S. Naval Academy Band.

Pass in Review.
MUC Gary Wolf, Drum Major.

The Naval Academy Band was present at several important Maryland events during this time. The performance at the opening ceremonies of the 1993 All Star Baseball Game at Baltimore's Oriole Park at Camden Yards was seen by millions of American baseball fans. On October 8, 1995, the USNA Band performed on the tarmac at Baltimore-Washington International Airport in preparation for Pope John Paul II's departure to Rome, Italy. In sharp contrast to the numerous trips south and to the Carribean, the Electric Brigade flew to Keflavík, Iceland in October 1993 to play for the Navy Ball. In 1996, CDR Metcalf transferred to the School of Music as Commanding Officer before he retired from active duty.

Returning to the Naval Academy Band as leader was a long time goal of **Ralph M. Gambone** which he achieved in 1996. CDR Gambone, a native of Annapolis, MD, grew up in the band. His father, Master Chief Musician Ralph F. Gambone, USN, (Ret), served in the band from 1948 to 1972 as a trumpet and clarinet instrumentalist, arranger, conductor, operations chief, and finally, as the leading chief before transferring to and eventually retiring from the U.S. Navy Band, Washington, D.C. CDR Gambone enlisted in the Navy in 1969 after receiving his Bachelor Degree in Music from Towson State University in Baltimore. He was first assigned to the Naval Academy Band as a clarinet instrumentalist, and also served as conductor of the Midshipman Stage and Concert Bands. While here he earned a

CDR Ralph M. Gambone



CDR Gambone, Mahan Hall, 1997

CDR J. Michael Alverson, Dress Parade, Fall 2000

Master Degree in Music from Catholic University in Washington, D.C. In 1974 he transferred to the fleet, serving aboard the cruiser *USS LITTLE ROCK (CLG 4)* before being assigned to the Navy Band in Washington, D.C. After three years with the band and a promotion to Chief Musician, he was assigned to the Bureau of Naval Personnel as Assistant Budget Manager for the Navy Music Program in 1978. In 1981, he was commissioned an ensign and reported for duty as Music Program Liaison Officer for the Navy Chief of Information in the Pentagon. The next few years led him to assignments throughout the fleet including, Director, Navy Bands San Diego and Seventh Fleet Band, Supply Officer and Assistant Leader for The United States Navy Band, and XO and CO of the School of Music in Little Creek, VA.

Under the direction of CDR Gambone the Naval Academy Band received a Meritorious Unit Commendation from the Secretary of the Navy, an honor given to Navy or Marine Corps units with outstanding achievements, and a formal agreement between the USNA Band and Anne Arundel County Public Schools (Maryland) was signed in 1997. This Partnership Agreement promises support from the Naval Academy Band to the music programs of the county public schools, a tradition dating back to the USNA Band Wives Club Concerto Competition. The band performed a concert in the beautifully renovated Mahan Hall, a favorite venue for band concerts since the days of Charles Zimmermann. Speaking of renovations, the band moved from it's home of more than 30 years to a temporary space in order to update and improve the band room. This move was a major task completed in a week's time because of detailed planning. A new ensemble was formed, a clarinet quartet dubbed "The Cane Mutiny," and a unique recital called the "Bassfest" closed with a piece entitled "The Day the Bass Players Took Over the World." It featured 14 bass players at the same time! CDR Gambone was relieved by CDR J. Michael Alverson and became leader of the U.S. Navy Band in August of 1998.

CDR J. Michael Alverson

A native of Etowah, Tennessee, **J. Michael Alverson** is a graduate of the University of Tennessee-Knoxville holding a Bachelor Degree in Music Education. He enlisted in the Navy in April 1971, and after graduating Personnelman "A" School, deployed aboard the *USS CHUKAWAN (AO-100)*. He received a lateral conversion to the Musician rating and was assigned as a vocalist with The U.S. Navy Band, in Washington, D.C. His following tours of duty included Navy Band Orlando, FL, as Operations Assistant and vocal soloist, and the Armed Forces School of Music, Norfolk, Virginia, serving as the Navy's vocal instructor, Director of the School of Music Chorus, and Editor of the Navy Music Program s newspaper, "Ledger Lines." After completing the Intermediate and Enlisted Bandleaders courses, Commander Alverson reported to the Bureau of Naval Personnel as Detailer and Manpower Resource Analyst. In 1983 while serving with Navy Band Newport, Rhode Island, he received his appointment to Ensign and was reassigned to The United States Naval Academy Band as Supply Officer. Commander Alverson served as Director, Navy Band Charleston, SC, U S Pacific Fleet Band, Pearl Harbor, HI, and U.S. Atlantic Fleet Band, Norfolk, VA, as well as both Director of Training and Executive Officer of the Armed Forces School of Music.

During this time the Naval Academy, including the band, received a Meritorious Unit Commendation, and the Band returned to it's beautifully renovated spaces. There was some fine tuning to do, but the large stanchions were gone from the rehearsal room (now EVERYONE can see the conductor), there was a new library with modern storage facilities, a control room for a recording studio, nice new office spaces, and many other improvements. The Chamber Music Series became exceptionally active with individual performers and many large ensembles including the Brass Ensemble, Chamber Winds, Wind Octet, and Brass Band. All presented programs on the Naval Academy grounds as well as in area churches and concert halls. CDR Alverson retired from active duty in 2001 and was relieved by LCDR Donald H. Keller, Jr.

LCDR Donald H. Keller, Jr.

Donald H. Keller, Jr., a native of Stockton, CA, enlisted in the Navy in 1975. He was an accelerated graduate of the Machinist Mate "A" School in Great Lakes, IL and a Learning Resource Instructor while awaiting orders to Nuclear Power School. LCDR Keller attended the Navy Nuclear Power School in Vallejo, CA, and was assigned to the *USS SAN JOSE (AFS 7)* where he served as a Hydraulic and Air Conditioning Specialist. LCDR Keller attended the Basic Music course and the Intermediate course at the School of Music in 1981. He served as a musician at Navy Band Great Lakes, and while assigned to Navy Band Orlando, was selected as a Limited Duty Officer and promoted to Ensign. As an officer, he served as Director, Navy Band San Francisco, Fleet Bandmaster SEVENTH Fleet Band, Yokosuka, Japan, and Fleet Bandmaster SIXTH Fleet Band, Naples, Italy, Training Officer at the Armed Forces School of Music in Norfolk, VA, and as Fleet Bandmaster, ATLANTIC Fleet Band, Norfolk, VA. In August of 2001 he became the 25th Leader of "The Navy's Oldest and Finest Band."

Since his arrival at the Naval Academy Band, Mr. Keller has done much in the way of preparation for the celebration of the Sesquicentennial, procuring the needed equipment for the digital recording studio, and on March 18, 2002, the USNA Band regained the entry level rank of MU1, putting the band on the same level as the U.S. Navy Band and all premier bands in the other branches of the military.

Today's Naval Academy Band is a far cry from the 13 men who reported to Annapolis over a century ago. In addition to providing musical support for the Brigade of Midshipmen, it has taken on an additional program of support for Navy recruiting and in representing the Navy in patriotic performances throughout the eastern United States. Currently, the band consists of 66 enlisted musicians, most of whom are graduates of distinguished music schools and conservatories, 1 leader and 1 assistant leader, both of whom are commissioned officers. In 1972, the Naval Academy Band became the first band in the Navy to enlist a female member, and the first female selected as a Navy Bandmaster was also a member of the Naval Academy Band. Women comprise nearly 15 percent of the present membership of the band. In the early 1970's, the band's first rock music ensemble was formed, adding a more contemporary flair to the band's more traditional repertoire. This group has evolved into the 10-member "Electric Brigade," the Navy's premier popular music ensemble.

The versatile members of the Naval Academy Band perform a wide range of musical styles, ranging from concert band to smaller chamber music ensembles. The wind and brass quintets, trombone, tuba, and clarinet quartets, and percussion ensemble are some of the groups that represent the band throughout the community and perform concerts in local schools. Each of the chamber groups present informative demonstration concerts to thousands of elementary school children, introducing them to the individual instruments and providing an outstanding image of the U.S. Navy. Each year the band hosts a High School Festival Concert where outstanding area high school musicians perform alongside Naval Academy Band members. A nationally acclaimed guest conductor provides talented music students with a rare opportunity to learn and perform in a professional setting.

Many local Annapolitans associate the Naval Academy Band with memories of football march-overs through the streets of Annapolis to Navy-Marine Corps Stadium. Others associate the band with 25 years of Tuesday evening concerts at the City Dock in the summer. The band also performs a fall and winter concert series on the Academy grounds featuring classic band literature, vocal and instrumental solos, and popular hits from many eras.

As one of this nation's oldest continuing musical organizations, the present membership of the band looks ahead with great anticipation to the future. Each member hopes to add his or her share to the progress which has seen a walrus-mustachioed fifer and drummer grow into one of America's top ranking musical organizations.

We would like to thank the following for their contributions to the preparation of this history:
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The United States Naval Academy Band, 2003.
LCDR Donald H. Keller, Jr., Leader; ENS John Walter Cline, Asst. Leader.

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The United States Naval Academy Band

Leader
LCDR Donald H. Keller, Jr. - Stockton, CA
Assistant Leader
ENS Robert J. Wrenn - Richmond, VA

FLUTE/PICCOLO
MUC Ronda J. Ory-Lettie - Coral Gables, FL (P)
MU1 Mary B. Foley - Mt. Prospect, IL
MU1 Erin R. Heere - Topeka, KS
MU1 Devona L. Williams - Baltimore, MD

OBOE
MU1 Marc F. Boensel - Arcadia, CA
MU1 Heidi P. Schultz - Littleton, CO (P)

CLARINET
MUC Alexandra R. Chappell - Topeka, KS (CM) (P)
MUC Marcia L. Diehl - Cleburne, TX
MU1 Raymond D. Ascione - Annapolis, MD
MU1 Lynda J. Dembowski - Waynesboro, VA
MU1 James L. Hurd - East Meadow, NY
MU1 Amy K. Jarjoura - Marietta, GA
MU1 Benjamin S. Redwine - Oklahoma City, OK
MU1 Paul W. Skinner - Norfolk, VA
MU1 Brenda W. Williams - Philadelphia, PA

BASSOON
MUCS David S. Hanner - Dover, OH
MU1 Sergio R. Dacol - Dallas, TX (P)

SAXOPHONE
MUCM James E. Rodak - Orlando, FL (CMC) (P)
MUC Francisco Dominguez - San Jose, CA (EB)
MU1 Konstantin N. Cherednik - Simferopol, Ukraine
MU1 Catherine J. Stiles - Kingston, NY
MU1 Joseph A. Tubiolo - Cobleskill, NY
MU1 S. Craig Young - Cherry Valley, AR

TRUMPET
MUC James M. Bean - Beverly, MA (P)
MU1 John F. Babcock - Fallston, MD
MU1 Geoffrey C. Bayne - Seattle, WA
MU1 C. John Ohlemeyer - Beavercreek, OH
MU1 Kenneth S. Pfabe - Londonderry, NH
MU1 Pasquale L. Sarracco - Bethel, CT
MU1 Timothy D. Stanley - Belleville, IL
MU1 Joseph E. Stiles - New Market, AL (EB)
MU1 Brian Strawley - Dagsboro, DE

FRENCH HORN
MUCS Steven D. Barzal - Baltimore, MD (P)
MUCS Richard F. Chappell - Brevard, NC
MU1 E. Adams Tillett - Baltimore, MD
MU1 Anthony M. Valerio - Annapolis, MD

TROMBONE
MUCM Jeffrey B. Diehl - Joliet, IL (CIC-CB)
MUC Daniel J. Drew - Emmettsburg, IA
MU1 Joel L. Borrelli-Boudreau - Methuen, MA (P)
MU1 Michael A. Bravin - Tulare, CA (EB)
MU1 Jonathan W. Reycraft - Northport, NY
MU1 Twig D. Sargent - Lake Jackson, TX

EUPHONIUM
MUCS Kenneth E. Shrum - Ottawa, KS (P)
MUC Karl F. Schultz - Wellsboro, PA

TUBA
MU1 Todd C. Nix - Grants Pass, OR
MU1 Travis E. Sielndel - Topeka, KS
MU1 Jarrod D. Williams - Republic, MO (P)

PERCUSSION
MUCS Robert G Werntz - Severna Park, MD
MU1 Anthony A. Asero - Bowie, MD
MU1 Blake C. Cramer - Davidsonville, MD (P)
MU1 John B. Duley - Annapolis, MD (EB)
MU1 Matthew H. Manturuk - Troy, MI
MU1 Joseph F. McCarthy - Meriden, CT
MU1 Nicholas J. Pastelak - Baltimore, MD
MU1 Bruce W. Smith - El Reno, OK

STRING BASS
MU1 James A. Fowler - Ponca City, OK
MU1 Thomas M. Pitta - Eldersburg, MD
MU1 Jeremy S. Robinson - Waldoboro, ME (EB)

GUITAR
MUCM James H. Cunningham - Manson, IA
MUC Robert A. Stibbe - Beloit, WI
MU1 Randal T. Morser - San Diego, CA (EB)

KEYBOARD
MUC Michael S. Jarjoura - Greensboro, MD (CIC-EB)

VOCALIST
MU1 Ira E. Ostrowski - Ballston Spa, NY
MU1 Dana J. Stillinger - Boulder, CO (EB)

SOUND ENGINEER
MU1 Ritchie L. Smith - Erin, NY
MU1 Zhihong Liu - New York, NY (EB)

STAFF ARRANGER
MU1 Justin P. Skorupa - Radford, VA

LCDR	*Lieutenant Commander*	*CMC*	*Command Master Chief*
ENS	*Ensign*	*CIC*	*Chief-In-Charge*
MUCM	*Master Chief Musician*	*CM*	*Concertmaster*
MUCS	*Senior Chief Musician*	*P*	*Principal*
MUC	*Chief Musician*	*CB*	*Concert Band*
MU1	*Musician First Class*	*EB*	*Electric Brigade*

FLARE
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If you wish to comment on this evening's performance, or receive notification of future concerts, call the band's Public Affairs Office at (410) 293-1262, or write: Public Affairs Director, U.S. Naval Academy Band, 101 Buchanan Rd., Annapolis, MD. 21402-5080.

For the latest concert information, call the 24-hour Concert Information Line at (410) 293-0263, or visit our website at www.usna.edu\USNA Band.